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**Worcester, Massachusetts: Art Education Motivations at the
Close of the 19th Century**

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**Worcester, Massachusetts: Art Education Motivations at the
Close of the 19th Century**

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Thesis

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Dedication

This thesis is dedicated to my family and friends who gave infinite love and support during this endeavor. Especially to my sister Katherine for leading the way, challenging me to run faster, dream bigger, and chase after passions with gusto and grace.

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Abstract

Worcester, Massachusetts: Art Education Motivations at the Close of the 19th Century

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Drawing upon rhetorical evidence of three art education activities in Worcester, Massachusetts at the close of the 19th century—The Public School Art League, evening drawing classes, and *School Arts* magazine—it is argued through this research that the many active facets of art education that occurred in Worcester at this time were constructed in great part as response to the economic climate of the city. This thesis argues that the activities were representative of art education for the improvement of public taste, patience, and the recognition of beauty. In this study, parallels are drawn between these three organizations and activities in Worcester, demonstrating many common initiators and motivations. Exploring art education motivations in Worcester at the turn of the 19th century, this investigation also advocates the need for the study of Japanese influence on art education activities in New England during this same period.

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Chapter 1: Introduction

In Webster Square, in the city of Worcester, Massachusetts, a large sign stands.

WORCESTER

The first settlement of this lonely region called Quinsigamond was attempted in 1673, but abandoned during King Philip's War. A second settlement, attempted in 1684, soon named Worcester, was also temporarily abandoned because of Indian hostility. Permanent occupation was effected in 1713.

Massachusetts Bay Colony
Tercentenary Commission

The city of Worcester, Massachusetts had a turbulent beginning. However, advancements in industry would ultimately save, shape, and secure this city over the next hundred years. By 1835, twenty-four trains pulled in and out of town on a daily basis, and a mayor and city council had been appointed for the 17,000 residents (Southwick, 1985, pp. 3-10). By 1895, after a half-century of industrialization, the city boasted 100,000 residents. State census figures for 1895 show that almost 32,000 Worcester residents, nearly one-third of the total, were foreign-born. Half the number of children enrolled in the public schools were foreign-born or the children of immigrants (Southwick, 1985, p.10). The schools tackled overcrowding and teachers were faced with enormous numbers of students who could not speak English. The Worcester of 1895 had eleven miles of cobblestone streets, ninety miles of asphalt sidewalks, and 2,600 electric streetlights. It housed twelve public parks covering 367 acres, and twenty public schools, including two high schools. Roller-skating was a favorite social sport, and on August 28,

1897, crowds converged at the Worcester Theater to watch Worcester's first movie, the boxing match between Jim Corbett and Bobby Fitzsimmons (Southwick, 1985).

Large-scale industrial factories and production plants were where most residents found employment. By 1900, David Hale Fanning's Royal Worcester Corset Company was one of the leading manufacturers of corsets in the country. The company employed more women (over one thousand) than any other Worcester industry. The Worcester Electric Light Company had built a generating plant and was supplying more than 750 customers (Hultgren, Morril, & Salmononsson, 2003, p. 33).

The Free Institute of Industrial Science had become Worcester Polytechnic Institute in 1887, and Clark University opened in 1889 (Hultgren, Morril, & Salmononsson, 2003). Trade schools were established to provide training for the mechanics, and Worcester became known as the largest inland manufacturing city in the United States. In 1893, the *Columbian Tribute* reported that 14 industries and 78 establishments were in the city, employing 21,478 workers. The steel-wire industry was also a major employer of Worcester, especially the Washburn and Moen Company (Hultgren, Morril, & Salmononsson, 2003). At the turn of the century, Worcester was a major employer of immigrant labor, a leader in manufacturing, and a city home to major universities and institutes.

This study investigates Worcester's art education programs in the years immediately before and after the close of the 19th century. Taking into consideration the number of factories and industries, and the significant workforce population, Worcester was a recognized contributor to the industrial landscape of the United States. This thesis

brings to light the strong presence of art education initiatives in Worcester at this time, and proposes and discusses motivations for these organizations and publications.

With the exception of an art museum built in 1901, not much about art education during this time is mentioned in general histories of Worcester. However, the amount and complexity of Worcester's art education activities during this period of time is worthy of close examination. This study investigates three important art education offerings of Worcester at the turn of the 19th century, (a) a professional art education organization: The Public School Art League, (b) a formal art education activity: evening drawing classes, and (c) the initiation and publication of a well recognized art education periodical: *School Arts* magazine. Each of these three elements of art education had separate functions and roles in the community, but under close investigation it is revealed that they possessed seemingly somewhat similar motives.

Worcester, in the late 19th and early 20th centuries, was a city of wealthy aristocrats, entrepreneurs, industrialists, educators, and professors, but also one with thousands of immigrants and industrial workers. This population range created a huge and diverse educational landscape. Deciphering how Worcester used art education for this population is a compelling assignment. Was art education seen as a potential avenue to raise and help emancipate the lower social classes, or indeed, to help solidify the division between classes? Was art education used to instill notions of beauty and meditation, or train young students in the basics in industrial design?

Generally, in the United States, at the turn of the 19th century, there were significant shifts happening in art education (Efland, 1990; Korzenik, 1985;

Stankiewicz,1990; Wygant,1983). This thesis looks closely at a town that acts as a microcosm, which enables us to better recognize particular motivations for art education at the turn of the 19th century. These motivations were manifested through (a) The Public School Art League, an organization of primarily wealthy citizens who donated money and works of art to be displayed in the public schools; (b) evening drawing classes, public art classes that were provided in Worcester beginning in 1870; and (c) *School Arts* magazine, a publication in Worcester that was established and developed as a preparation manual for drawing curriculum to assist school teachers. These three approaches to art education in the city were varied, but not disconnected from one another. People involved in these organizations overlapped in their professional standing, friendships and social status; in some cases they influenced each other's art and art education. This study investigates the origins, motivations, and people involved in three art education initiatives in Worcester, Massachusetts as they took place at the close of the 19th century.

CENTRAL RESEARCH QUESTION

This study is centered upon the following question: What can three art education initiatives --The Public School Art League, evening drawing classes, and the publication of *School Arts* magazine--reveal about the motivations and purposes of art education in the city of Worcester, Massachusetts at the close of the 19th century?

PROBLEM STATEMENT

This is not the first historical research study to be conducted concerning art education motivations at the close of the 19th century. This study is unique, however, in that it investigates the richness of art education purposes and activities within a single community. This study establishes and supports an argument regarding motivations and principles of art education initiatives using the analysis of historical documents and contemporary works written during the turn of the century. With such evidence, this research considers art education initiatives as a function of class divisions, driven by the economic climate of Worcester. In the same light, Patricia Amburgy (1990) considered the gamut of art education motivations at the turn of the century in her book chapter “Culture for the Masses.” She writes:

At one end, the period [turn of the 19th century] was marked by an emphasis on industrial drawing; at the other, creativity and self-expression emerged as central concerns. At one end there were social and economic justifications for schooling in art; at the other there were psychological justifications. The period began with a form of art education that served the class interests of American manufacturers; it concluded with a form of art education that served the interests of-whom? (p.104)

Amburgy suggests that the array of motivations for art education ranged from industrial skill to self-expression.

A problem in art education history has been that few historical studies have explored a specific time and place in detail. Most historical investigations have been wide ranging in both time and territory discussed. This study is an attempt to address this

problematic situation and to provide an example of focused historical research, in regard to both time and location of investigation.

MOTIVATIONS FOR RESEARCH

I began researching *School Arts* magazine in a graduate class at The University of Texas at Austin with Dr. Paul Bolin, and was intrigued by the journal's longevity and accessibility. Still produced today, the magazine was first published in 1901. Flipping through the volumes and seeing decades of change and evolution in art education was fascinating. Later, I would come across an advertisement in another publication, telling of The Public School Art League of Worcester, Massachusetts (Daniels, 1900). I was familiar with the city of Worcester, as it is still home for Davis Press Publications, the publishing house of *School Arts* and many other art education materials. In researching further, I soon discovered that there occurred a multitude of art education practices in the city at the turn of the 19th century. Because of this, I was motivated enough to visit Worcester to unearth the presence of other art activities and attempt to pinpoint one or more purposes for all the art education activity occurring at this time in one town.

Graduate classes in the history of art education widened my understanding of the vast range of purposes directing the field of art education. These purposes ranged from social betterment, to industrial training, to creative expression, and even in some cases to military defense. In Evan Kern's (1985) chapter, "The Purposes of Art Education in the United States from 1870 to 1980," from *The History of Art Education: Proceedings from the Penn State Conference*, Kern examined art education from the perspective of

departments of education within various states. In Maine, drawing course documents from 1895 instructed drawing teachers to encourage spontaneity and originality in their students, but more noteworthy, also encouraged lessons that taught students to practice and prefer what was essentially right and beautiful (p. 40). Kern presented documents from Vermont's art education curriculum in 1900 that referenced the drawing instructions for moral training, and the development of "democratic behavior, creativity, social adjustment, emotional growth, and skills in reading and mathematics" (p. 41). Kern writes that in Utah at that time, the primary goal was not to make the picture, but to "develop the boy or girl." Art for art's sake was not sufficient curriculum; drawing lessons should be created as art for the child's sake (p. 43).

This investigation was a result of my professional curiosity in wanting to learn more about motivations for art education in late 19th century New England, and also to gain a more complete and secure grasp of the variety of purposes for art education in general.

LIMITATIONS

This study generally addresses the time period from the founding of The Public School Art League in 1895 to the initial *School Arts* publication in 1901. Exceptions to these parameters occurred when it was necessary to expand the range of discussion to include the presentation of additional materials before or after this focused time period, such as the Massachusetts Drawing Act of 1870. This study only focused on three organizations and institutions related to art education.

Chapter 2: Review of Literature

This thesis is built using three types of literary sources: (a) rhetorical evidence of art education offerings in Worcester, Massachusetts at the turn of the 19th century; (b) literature devoted to the methodology of historical research methodology and (c) contemporary writings of art education history.

RHETORICAL EVIDENCE OF ART EDUCATION OFFERINGS IN WORCESTER

Rhetorical evidence of art education offerings in Worcester, Massachusetts are comprised of written documents from 1895-1910 housed in various locations within the New England region. These include the following: Massachusetts state reports, Worcester city reports, published art magazines, and historical writings about the town of Worcester. Art magazines investigated include *American Art Annual* (1910-1911), *The Craftsman* (1903), and the first issue of *School Arts* magazine (Daniels, 1901). Although written during the same few years, each magazine provides evidence that art education at this point in time occurred by diverse means and with varying motivations. Looking at other art magazines from the time period helps gauge where *School Arts* stood in art education theory and what motivations drove its articles and curriculum. City Documents of Worcester, Massachusetts were used to gain insights into the lives, activities, and beliefs of the committee members of The Public School Art League and instructors of the evening drawing classes. School reports and activities, as well as course offerings and class counts, were also present in these documents. Worcester City Documents No. 43,

46, 47, 48, 49, 51, 52, 54, 55, 56, 59, and 61 were examined and utilized in this research. Worcester School Reports were used primarily to research The Public School Art League. In the *Report of the Worcester Schools* 1894, 1895, 1896, and 1898, extensive articles were written about The Public School Art League, which provided substantial information and photographs of classrooms affected by the efforts of the League. *The American Art Annual*, published in New York City, is significant because it mentions The Public School Art League in Worcester in 1911. In a section titled *School Arts Societies*, The Public School Art League is credited with the decorating of schoolrooms, and also beautifying schoolyards. The St. Wulstan Society is mentioned as a supporter of funds, and The Public School Art League members are listed (Levy, 1911, p. 335). This description is also important because it speaks to the longevity of the program and its decade of growth.

The Teaching of Ornament (1900) is a small book written by Fred H. Daniels, the first editor of *School Arts* magazine. The publication was designed as a curriculum guide supporting art education, hinging on its abilities to improve people's perception of beauty and taste, in turn contributing to general social betterment (Daniels, 1900, p. 12).

The initial *School Arts* magazine was examined closely in this research. Published in September 1901, this journal represented three curriculum outlines written by members of Applied Arts Guild. *School Arts* magazine was published in Worcester, Massachusetts by Davis Press, and initiated by Fred H. Daniels and

Henry Turner Bailey.¹ *School Arts* magazine is still published today, and remains an important source for identifying curriculum trends in art education.

The Lewis Prang Publishing Company produced *The History of Worcester and its People, Volume II* by Charles Nutt in 1919. This seven-volume publication describes influential people and activities in Worcester prior to 1919. In this research, I utilized Volume II for its records and descriptions of The Public School Art League (Nutt, 1919, p. 776), The St. Wulstan Society (Nutt, 1919, p.777), and biographical information of people involved in both organizations. Nutt's description of The Public School Art League presents crucial points of interest for this study. He cites Reverend Austin S. Garver as presenting the idea for initiating The Public School Art League at a Worcester School Board meeting, and records inaugural members of the organization (Nutt, 1919, p.777). Nutt also identifies the first meeting of The Public School Art League as April 9, 1895, beginning with a clear purpose "of attempting to beautify the school rooms" (p.776) in the city. However informative, Nutt cannot be considered a detailed researcher. Nutt does not bring in specifically stated primary sources or use citations in his work. The information in *The History of Worcester* is presented in a matter of fact manner but without sourced references. With this in mind, Nutt's book was used solely as a useful map for chronology and characters; his dates and names provided leads to the original sources held in various archives in Worcester.

¹ Henry Turner Bailey was the third state supervisor of drawing for Massachusetts. Bailey had taught courses on historic ornament at the Massachusetts Normal Art School, and given a teacher lecture series in 1888 in Clinton, Massachusetts, emphasizing the importance of decorative arts in art education (Stankiewicz, 1990, p. 89).

HISTORICAL RESEARCH METHODOLOGY

From Reliable Sources: An Introduction to Historical Methods was used primarily for its discussion of definitions, treatment of sources, and methods of archival research. “Testimonies” are defined as speeches, commentaries, or oral or written reports as means to describe an event and give insight to what happened and why it happened (Howell & Prevenier, 2001). Typologies are divided into three categories: narrative, diplomatic, and social documentation written sources (p. 22). Howell and Prevenier (2001) remind historians that sources can be split into intentional and unintentional (p. 18) in their content, and advise that sources should not be read without consideration for the original writers’ motivations. Howell and Prevenier (2001) give attention to archival research (pp. 38-39), and provide directions in determining if the source can be used as evidence (p. 57).

Another writing that assisted me in considering and carrying out historical research was the book *Art Education Historical Methodology: An Insider’s Guide to Doing and Using* (1995). This work is a collection of essays edited by Peter Smith (1995) that present foundational information on both mechanical and theoretical aspects of research for the novice art education historical investigation. These seven chapters included in this text offer insights into how the art education researcher is to think about the task of the historian (Bolin, 1995), why there is a great need for a body of active art education historians, and why we should care about historical inquiries in art education (Stankiewicz, 1995). This collection also takes a broad look at the past twenty years of graduate students’ historical research studies (Korzenik, 1995).

“From Acquaintance to Argument: Five Phases of Historical Investigation with Art Education” is a book chapter in which the author investigates how historical researchers of art education can formulate an argument to strengthen their work. Bolin (in press) writes, “Beyond a presentation of facts from the past, well-crafted and articulated argument is necessary in the creation of spirited and meaningful history.” Stressing that historical research is not just unearthing the past in order to present findings, the author stresses the employment of interpretive lenses to keep the conversation alive between past and future historians. Bolin believes that well-crafted arguments that use exciting new findings, but consider the known and previously documented conclusions, challenge and keep art education history engaging, growing, and maturing.

Williams’s 2003 book, *The Historian’s Toolbox*, was used as a resource to help define primary and secondary sources in historical research, as well as act as a resource in the treatment of maps, documents, and images. Two images are used in this thesis and *The Historians Toolbox* was a valuable text for helping to bring insight and analysis to the photographs utilized in this investigation. Williams suggests that images help us interpret the past in new ways, enabling us to encounter things visually rather than to only imagine them. However, Williams also warns that photographs can be deceptive, and he gives ideas for discerning the validity and significance of what is contained and perceived in historical photographs (Williams, 2003, pp. 68-70).

CONTEMPORARY WRITINGS OF ART EDUCATION HISTORY

Foster Wygant's *Art in American Schools in the Nineteenth Century* (1983) is a specialized catalog with visual examples of published sources from the 19th century. His collection is "cautiously balanced, and avoids any attempt at analysis in depth" (Smith, 1996, p. 9). Soucy (1990) writes, "Wygant's extensive use of primary sources in his 1983 book was aided by his knowledge of all these secondary sources" (p. 5). Wygant's inventory of these original 19th century publications provides a tight framework in helping to investigate *School Arts* and other art education offerings in Worcester at the turn of the century. The visual examples of primary sources were invaluable to this research.

In "Culture for the Masses: Art Education and Progressive Reforms, 1880-1917" Patricia Amburgy (1990) provides insight and argument to the motivations of art education during the time of this thesis investigation. She argues that schooling in art did not become an overt means of preparing working-class children to industrial labor during the late 1900s, as some argue, but it did become a means of withholding certain knowledge about the unfavorable side of industrial work. As my research accomplishes, her investigation presents art education history with a social lens and active argument. She writes, "Changes in art education were a reaction against vocationalism and the increasingly fragmented, alienating conditions of labor" (p. 104). Amburgy presents art education as a vehicle for exploring social change and cultural manipulation. This thesis

also considers the argument that The Public School Art League, evening drawing classes, and *School Arts*, were created as ways to help and “better” the town of Worcester, Massachusetts. This research was undertaken to consider what kind of knowledge the community was aiming to provide through the three art education activities focused on in this study, to explore what the motivating factors for such purposes were within the community, and why these three art education activities were encouraged and developed.

A concern exists, however, when examining old art instruction books. Diane Korzenik presents methodological problems that occur when looking at art education instruction guides (Soucy & Stankiewicz, 1990, p. 208). Korzenik suggests that in looking at instruction books from an earlier time, we see what the publishers and writers wanted teachers to know. While such instructional writings reveal certain kinds of information, they do not inform us about what the children actually experienced while using these drawing books. This is similar to documents with explanations of The Public School Art League and evening drawing classes. Accounts from students actually experiencing these classes have not been examined. We do not know if teachers followed these instructions, or the degree to which drawing even mattered to the students. We cannot consider the initial issue of *School Arts* magazine as evidence regarding everyday activities of classrooms, but what we can do is analyze this source for its motivational value. What were teachers encouraged to do with students? We can examine it as a lens for viewing what art educators (at least some influential art educators) thought was important and crucial for students to take away. We can secure a view of the similarities and differences in motivations for presenting art education by these three groups focused

on in this study, and from them develop general ideas about the motivations for art education in Worcester, Massachusetts at the close of the 19th century.

This review of literature discussed some of the major sources that helped to shape this study. Utilizing writings in the three areas of (a) rhetorical evidence of art education offerings in Worcester, Massachusetts at the close of the 19th century; (b) literature devoted to the methodology of historical research methodology; and (c) contemporary writings of art education history I was able to secure some essential theoretical and practical grounding prior to and during this historical investigation. Seeking to gain a rich perspective regarding ideas and issues present in art education in late-19th and early-20th century Worcester, as well as secure a grasp of how to carry out historical investigation, I found much assistance for doing so in the writings discussed here. With information from these publications in hand, I set out to explore The Public School Art League, evening drawing classes, and *School Arts* magazine in attempt to learn about the purposes for art education and the role art education played in the community of Worcester, Massachusetts at the close of the 19th century. What follows in subsequent chapters is a discussion of my research approaches and what was found during the course of this investigation.

Chapter 3: Methodology

Without the raw material of the past, there would be no evidence in the present, no story to tell, and no history to discover and construct (Williams, 2003, p. 5).

My investigation of art education initiatives in Worcester at the close of the 19th century was conducted using historical methodology. My argument is based on researched documents that included state and city school board reports, school committee proceedings, governor's message reports, labor bulletins, course schedules, memoirs, and the first issue of *School Arts* magazine (1901). I used a variety of strategies to locate these documents. At The University of Texas at Austin, I relied on the holdings of the Perry–Castañeda Library and the Fine Arts Library. I incorporated digitized documents available through the Internet, specifically through Google Books. For archival research, I traveled to Worcester, Massachusetts in November 2010, and was able to examine primary and secondary sources from three archives in the city.

Pursuing evidence of the past, I traveled to Worcester, Massachusetts to locate original documents and raw materials related to art education in the late 19th century. What I located there confirmed and supported my belief that Worcester had a strong art education community at the close of the century. In November 2010, I visited three sites for this historical research; they were selected, in part, because of e-mail correspondences and Internet searches through online database catalogs. Selected archives were The Historical Society of Worcester, The Worcester Polytechnic School Library, and the

Local History section of the Worcester's Main Public Library. Each site was unique and provided distinct pieces of evidence, although some archives were more profitable in my research than others.

HISTORICAL SOCIETY OF WORCESTER

The Historical Society of Worcester provided biographical information about individual citizens of Worcester and details regarding organizations in the community. Mentioned in this thesis research are Rev. Austin S. Garver and members of the St. Wulstan Society. When visiting this historical library, I was required to arrange an appointment prior to my trip there and supply staff with a list of specific materials requested. Arriving at the library, I checked in at the front desk and was led down a dark hall into the main section of the library; books filled the room from floor to the ceiling. My designated workspace was part of a large rectangular table that sat in the middle of the room, with a dozen or so chairs around it. The section of the table allocated to me was already prepared with a stack of the sources requested. After I was given instructions about how to properly look through the items and copy procedures, I was left to my work. I looked through St. Wulstan Society reports, newspaper clippings, and Massachusetts State School Board Reports. Of the three sites, this was anticipated to be the most valuable location. However, I was only able to look at the resources I had requested prior to my visit. The Historical Society Library staff members were occupied with projects and bustled about with little attention paid to library visitors. In contrast to what I thought would be fruitful, my visit to the Historical Society was more an interesting exercise of

learning what to do in my next archival visit. A more productive situation would be to request a greater number of items before my visit or ask for a private meeting with the librarian in advance. The requested items did little to illuminate art education endeavors in Worcester, but rather went in new directions that may well be better suited for another project at a later time.

WORCESTER POLYTECHNIC INSTITUTE ARCHIVES & SPECIAL COLLECTIONS

My visit to the Worcester Polytechnic School Library (WPI) was an example of the powerful insight of librarians and of how their individual attention can be helpful to researchers. The Archives and Special Collections were stationed in a small room in the deep basement of the main library on campus. I was there to research Zelotes Coombs² and documents that were said to describe early drawing classes at WPI. Margaret Anderson was my main contact for this visit, and she provided a valuable perspective and was a much appreciated research guide. Anderson would later mail additional materials to my home address, thinking they would be useful to my research. When I walked into the archives, my requested materials were also already sitting on a small table, but before I could analyze what was before me Anderson was already on the hunt for more sources to ensure a successful visit. She was eager to help me in my research, and seemed to have time available for assisting a graduate student with her project. Mrs. Anderson and I

² Zelotes Wood Coombs was the head of the Department of English and Modern Languages at Worcester Polytechnic Institute from 1903 to 1913. The papers of Coombs consisted of drafts and finished writings for his unpublished book, *The History of Worcester Polytechnic Institute*. Some of the handwritten drafts included information of the evening drawing classes held at WPI beginning in 1870 (Coombs, ca.1915-1928, Folder 12).

looked through maps, curriculum books, memoirs, and course descriptions. She was able to supply several sources I had not requested, and I appreciated very much her excitement for my study.

LOCAL HISTORY SECTION OF THE MAIN BRANCH PUBLIC LIBRARY

The Local History Section was located in the Main Branch Public Library in downtown Worcester. It is situated on the second floor, past rows of computers and individual workspaces and reading carrels. The Section contained rich information; documents dated back to the early 1800s. Books sat on open shelves, free for public perusing. No appointment was required and staff members were stationed at a main desk about thirty feet away. This Local History Section became a crucial component in my research. It was the last archival site I visited, and because of its open nature I was able to pull books freely and scan for relevant information. It was here I found the collection of Worcester Public School Reports. Prior to this, I had been relying on Massachusetts Public School Reports and Superintendent Reports. This collection of Worcester Public School Reports provided photographs, staff member lists, school sizes, department accounts, and listed goals of individual art education programs in the Worcester Public Schools. Information located in this Local History Section of the library was able to reveal specific works of art that were loaned to schools by The Public School Art League, accompanied by a record of the schools involved in the lending program. It also provided two photographs of schools that displayed donated works of art in their halls (see figures 1 and 2). In the case of the Local History Section, I was able to explore documents in a

very different way than at the Historical Society or the WPI Library. It was an opportunity to browse at my own pace and follow leads in a less structured style to search for information on The Public School Art League, evening drawing classes, and *School Arts* magazine unbridled by archival procedures. It was not necessary for me to ask a librarian for assistance in identifying pertinent and possible topics, characters, or organizations. I was looking primarily at one shelf, searched through dozens of school reports. In this manner I was able to find small mentions, references, and pieces of information I might not have found if I had been required to request documents and sources in advance of my trip.

PERRY–CASTAÑEDA LIBRARY AND FINE ARTS LIBRARY

In Austin, my main research sites were the Perry–Castañeda Library (PCL) and the Fine Arts Library (FAL), both housed at The University of Texas at Austin. For my research into the initial *School Arts* magazine, I was able to view early issues of the journal without material request or appointment. Both the PCL and FAL hold the entire collection of *School Arts* magazines, bound in volumes. This was a tremendous resource and benefit to my research.

The Fine Arts Library at The University of Texas at Austin has a substantial collection of historical art education texts, which I utilized throughout my investigation.

INTERNET RESEARCH

I also relied, to some degree, on Internet research. This location of information comes with its own set of challenges and benefits. I had at my fingertips, bibliographies, catalogs, and archived materials from institutions throughout the United States. Old documents are sometimes catalogued online and available to print out from the computer. The largest assemblage of Internet resources was found in Google's digitized books. Specifically, a wide range of reports from the Massachusetts State Board of Education were available electronically. Surprisingly, and to my benefit, the Massachusetts Board of Education Reports, from as early as 1800, have been scanned and made available online.

SUMMATION OF CHAPTER THREE AND A LOOK AHEAD

For this research, the majority of materials gathered were found in three archival sites in Worcester and at libraries at The University of Texas at Austin. Portions of the materials were found on the Internet through Google's digitized book collection. Specifically The Massachusetts State Board of Education reports.

In the following chapters, three art education initiatives that occurred in Worcester at the turn of the 19th century are discussed and explored by investigating their creators, motivators, and functions of these three initiatives. Also presented is a view that the economic climate in Worcester motivated the objectives of these three activities; specifically to create in citizens, through art education, an improvement of taste,

heightened appreciation of beauty, and increased level of patience. Presented in each of the following three chapters are discussions of one formal art education activity (evening drawing classes), followed by one professional art education organization (The Public School Art League), and one well-recognized art education publication (*School Arts* magazine). *School Arts* is purposefully presented last because of its illustration of overlapping and interconnections with art educators and art education motivations in Worcester in the late 19th and early 20th centuries.

Chapter 4: Free Evening Drawing Classes

In Worcester at the close of the 19th century, free evening drawing classes were held in the public schools after the school and workday was complete. This chapter focuses on two distinct audiences of the drawing schools and the possible motivations behind each: (a) classes for children five to fifteen years of age, and (b) drawing classes for public school teachers. The two audiences for these classes were important to research because the distinct group of students in each type of class illustrate the different shape free evening drawing classes had taken, when compared to their earlier beginnings in 1870. This change reveals how drawing classes shifted in Worcester as response to the changing economic climate of the town during the latter third of the 19th century. These drawing classes were also important to this research as some of the same instructors of these free evening drawing classes at the close of the century served on the board of The Public School Art League, the St.Wulstan Society³, and as advisors in the publication and direction of *School Arts* magazine. This concentrated intertwining of influential people is significant, and is evidence that some of the art education activities in Worcester had common missions and motivations. To begin this chapter of evening drawing classes, it is important to look at the classes' history. With a curious start, they began in 1870, not in

³ The St.Wulstan society was incorporated in 1891 for the purpose of promoting literature, art, historical and social science in Worcester, and holding and administering the Helen C. Knowles fund for promoting art education in Worcester. It was also the main financial contributor to the Public School Art League (Nutt, 1919, p.777).

the public schools but at the Worcester Polytechnic Institute, as response to legislation enacted in Massachusetts.

A BRIEF HISTORY OF THE EVENING DRAWING CLASSES IN WORCESTER

Worcester Polytechnic Institute (WPI) is a private university located in Worcester, Massachusetts. Founded in 1865, WPI was one of the nation's first engineering and technological universities (Southwick, 1998, p. 47). John Boynton and Ichabod Washburn, two prominent Worcester industrialists, founded WPI as the Worcester County Free Institute of Industrial Science. This school was the site of Worcester's original evening drawing classes. In a memo on drawing schools submitted by WPI President C.O. Thompson on January 1, 1870, he defended the existence of the classes, "Skill in mechanical production is always associated with a nice use of form and proportion. The best French mechanics can draw every part of every machine they make." Thompson continues in the same memo (1870), "It is calculated that the production of efficiency of every machine shop would be increased 33 percent if every journeyman could read any common working drawing and work by it" (Thompson, C.O. Correspondence, 1868-1874).

This moment in time was very crucial for early drawing legislation. It was what Foster Wygant (1993) refers to in *School Art in American Culture: 1820-1970* as "the era of industrial drawing" (p. 6). In 1870, the industrial revolution was an emerging force, and American industrialists had become very aware of their

European competitors and their quickening technological advances. In *A History of Art Education*, Arthur Efland (1990) presents a perspective on this newfound awareness, perhaps caused by the 1867 Paris Exposition:

The 1867 Paris Exposition had a sobering effect on America. It became clear that New England's textiles could in no way compete for a share of the international market; in fact, European textiles were successfully competing with American products in our own domestic markets in much the same way that Japanese automobiles were in the 1980s. Something had to be done if local textile industries were to survive; and as with other social crises of the nineteenth century, the schools were asked to supply the remedy. (p. 94)

In a letter to a friend, WPI president Thompson again referenced London and Paris when discussing drawing education in terms of increased employment opportunities:

In London more than a thousand girls earn a handsome living by making designs for illustrated books, prints, etc. Probably as many proportionally do this in every large town in the kingdom. If every girl at school and out of school were properly taught drawing, some at least, here as in England, would become proficient enough to retire from the frightful list of unemployed women. (Thompson, C.O. Correspondence, 1868-1874, p. 278)

Prior to taking the position at WPI, Thompson had traveled extensively in Europe, and it may be that it was there he saw firsthand the advanced state of the European industry at the Paris Exposition in 1867. Thompson was clearly a great supporter of drawing in the school, and a passionate writer and speaker on the subject.

President C.O. Thompson was a great advocate for industrial drawing classes, but he was not the only one to take notice; the entire state of Massachusetts responded to this

“social crisis” (Efland, 1990) by creating the first statewide program for industrial drawing to, in theory, train designers on national soil, thus alleviating the problem of buying and relying on European designs for machines and machine parts. The approved legislation below, specifically Section 2, illustrates Massachusetts’s response to the competitive environment of international industry:

AN ACT RELATING TO FREE INSTRUCTION IN DRAWING

Be it enacted, & c., as follows:

SECTION 1. The first section of chapter thirty-eight of the General Statutes is hereby amended so as to include Drawing among the branches of learning which are by said section required to be taught in the public schools.

SECTION 2. Any city or town may, and every city and town having more than ten thousand inhabitants, shall annually make provision for giving free instruction in industrial or mechanical drawing to persons over fifteen years of age, either in day or evening schools, under the direction of the school committee.

SECTION 3. The act shall take effect upon its passage.

Approved May 16, 1870. (Secretary of the Commonwealth, 1870, pp. 183-184)

With passage of this Drawing Act, Massachusetts created legally required drawing instruction for citizens of the state. The statute required cities in Massachusetts with populations that exceeded 10,000 to provide free “industrial or mechanical drawing” for citizens over fifteen years of age. In the case of Worcester, this Drawing Act created a sense ownership and responsibility towards art education

in the city. Their beginnings at WPI and the passionate support of its president illustrates a high concern for art education in the early days of the Drawing Act legislation, but it also created a deep long-lasting community interest that would support drawing education practices in Worcester for years to come.

The first offered classes at WPI were designed for apprentices and journeymen. The First *Annual Catalogue of WPI* (1870-1871) describes the Evening Drawing for Industrial Drawing courses to be offered:

The City of Worcester has confided to the care of the Institute the Free Industrial Drawing School, establishes in accordance with the statute. Instruction is given to apprentices and journeyman for thirty evenings. Applications for admission to this class should be made to the Superintendent of Public Instruction. (*WPI Annual Catalogue*, 1870-71, p. 12)

However, attendance at the classes was reported in the next year's publication, and due to the great interest in the course, it was not only apprentices and journeyman that were included in the statement numbers. The catalogue recorded 136 men and 9 women attending these classes in the first year. The participants ranged in age from the late teens to sixty years. They represented a variety of occupations that included teachers, masons, clerks, architects, boot-makers, civil engineers, blacksmiths, reed-makers, upholsters, painters, book-keepers, armorers, engravers, organ-builders, pattern makers, machinists, and carpenters (*WPI Annual Catalogue*, 1871-72).

Some of the documents unearthed of this study revealed that Thompson may have desired to expand the drawing program to include other elements; a traveling museum was mentioned in a Thompson memo concerning drawing schools in a section titled

“Models, casts, and patterns.” Thompson writes, “I think that my great outlay for Models, Casts, etc., in the past of the Commonwealth can be deferred two or three years. The traveling museum is sure to be demanded in the future. Beyond a doubt, a temporary loan collection of works of art.” In the years to come, specifically 1895, The Public School Art League would institute a cast and model exhibition similar to this traveling museum proposed by Thompson (see Figure 1). In this way, the efforts of President Thompson and WPI are significant to the study because the evening drawing classes hosted at WPI would influence Worcester’s approach to art education for years to come. It may be said that Thompson’s art education speculations as early as 1870 were realized, in part, some twenty-five years later by The Public School Art League and their temporary portfolio loan program, and also through their donations of casts and art prints into the public school classroom. With this in mind, Thompson’s passion and zest for drawing education may be one of the most crucial proponents of Worcester’s interest in drawing education.

FREE EVENING DRAWING CLASSES AT THE CLOSE OF THE 19TH CENTURY

Free evening drawing classes were hosted and instructed by WPI for the first initial years. After two years at WPI, the free evening drawing classes were facilitated in the local public school buildings, and during the time of period of this study taught predominately by Jeanie Lee Southwick and Frank J. Darrah. Both Southwick and Darrah were involved in The Public School Art League, and Darrah also resided on the advisory board of *School Arts* magazine.

The free evening drawing classes in Worcester had become a part of the city's varied art education initiatives and exemplify educational programming that took place in the city after the school and workday was complete. In the *Report of the Worcester Schools* in 1896, pupil counts in free evening drawing classes are listed in section six of the clerk's report. This report indicates that 195 pupils (ages five to fifteen) registered for the free evening drawing school that year, with seven teachers facilitating the free evening drawing classes. Six teachers were male and one was female. In 1896, the cost to the city for these evening drawing schools was reported as \$2,052.13 (pp. 56-57). This audience of five to fifteen-year-olds represents a dramatic change to the drawing classes. With this evidence, it was revealed that drawing classes were not just for industrial workers, but now, offered to children as well. It is important to note that this was an age group of individuals not required by law to partake in free evening drawing classes.

In addition to the attendance of these participants, the 1896 *Report of the Worcester Schools* reflects a continuing education evening drawing class specifically for Worcester public school teachers:

Special exertion is being made to assist teachers in their drawing. This is being done by forming classes for them, in which instruction is given in their regular work of teaching drawing or form of study.

Two classes in modeling in clay have been formed for the primary teachers. These classes meet once a week in the Oxford street school-house, and are under the charge of Mr. Arthur E. Howard, teacher of the modeling class connected with the evening drawing schools. Two classes in drawing have been formed for the grammar school teachers, which meet once a week at the

English high school. One of these classes meets directly after school in the afternoon, the other in the evening. These are both taught by the supervisor of drawing. ⁴ (*Report of the Worcester Schools*, 1896, p. 54)

This interest in continuing education for instructors is important to note, as *School Arts* magazine (published in Worcester in 1901) had major aims of providing professional development for teachers in arts education.

It may be said that these professional development courses in art education and the new additional audiences of children from the ages of five to fifteen represented a growing division between industrial drawing and other types of drawing education. In doing so, it expanded the type of drawing taught and the age of students instructed within the city of Worcester at the time.

In *City Document, No. 54, Worcester's Annual Reports for 1899*, there is more evidence of free evening drawing school's continued activity in the community.

Exhibition of work done in the evening schools, March, 1899.
Exhibition of work done in the evening drawing and modeling schools, April, 1899. (*City Document, No. 54, 1899*, p. 10)

Taking into consideration this specific mention of exhibitions in “the evening drawing schools” and in the next month “the evening drawing and modeling school,” it may be inferred that the evening drawing schools were not part of the more general evening schools, and acted as a separate organization. Adding support to this

⁴ J. M. Stone was the Supervisor of Drawing in 1896.

notion of a separation existing between evening schools and evening drawing and modeling schools, is record that drawing classes were listed separately in pupil counts, teacher counts, and cost to the city. This is an important distinction; evening schools were separate from evening drawing schools, with nearly all different instructors, restrictions, and participants.⁵

One of the evening drawing schoolteachers was J.L. Southwick. In 1896, she was also teaching during the day at two of the Worcester high schools. Other evidence for this division exists in the *1896 Report of the Worcester Schools* where J.M Stone, Supervisor of Drawing, reports on Southwick's teaching strategies:

Miss. Southwick has thus far done and will be able to do through the school year the teaching and artistic drawing at both the Classical and English high schools: the word artistic is used because this year the mechanical drawing at both those schools is taught by the manual training teachers. (p. 54)

In this report, Southwick's drawing curriculum was describe as including "artistic" art lessons and specifically not industrial drawing centered; mechanical drawing was a separate class and taught by manual training teachers.

It also appeared, in some cases that industrial drawing classes were offered by private businesses. The American Steel and Wire Company was mentioned as offering an industrial drawing education course that addressed "free-hand drawing,

⁵ Some instructors would overlap in the evening drawing school and evening school. Frank Darrah, for example taught in both the free evening drawing classes and was a free-hand instructor for the evening school.

mechanical drawing, architectural drawing, and mathematics.” In a *Massachusetts Labor Bulletin* (1903) it reads:

Evening Drawing School, American Steel and Wire Company, Worcester.

This school was established in 1892 by the American Steel and Wire Company at its works in Worcester, Mass. (formerly the wire mills of Washburn & Moen), because of the fact that it had become difficult to find competent mechanics, and it was realized that something must be done to educate mechanics so that they would be better able to do their work. Courses of instructions are given in free-hand drawing, mechanical drawing, architectural drawing, and mathematics. The school is held in one of the buildings of the company, and its equipment, consisting principally of drawing tables, materials, etc., cost but little. The annual funds for maintaining the school are furnished by the company. (p. 88)

It may well have been that these privatized drawing courses took some of the responsibility for industrial drawing courses in Worcester, adding to the division in drawing classes, and leaving available instructors to teach evening drawing classes to non-industrial workers.

In *City Document*, No 61, from 1906, an outline for a possible evening mechanical drawing school is presented by the Superintendent of Schools. This outline, it calls for a separate mechanical drawing school but also reveals details about the drawing program in the current 1906 evening schools. The drawing course described was a three-year program that involved the following drawing objectives and teaching strategies:

From *City Document*, No 61:

the outline of the course, which is thoroughly practical, is as follows:

1st year – Geometrical Drawing, 45 subjects. Projection Drawing, 20 subjects. Sectional Drawing, 12 subjects.

2nd year – Development Drawing, 12 subjects. Intersection Drawing, 12 subjects. Free-Hand Drawing, 20 subjects.

3rd year – Detail Drawing, 54 subjects. General Drawing, 12 subjects. Machine Design, 12 subjects. (*City Document*, No. 61, p. 42)

These mechanical and architectural drawing courses were restricted to men only, but both men and women were able to attend evening school in Worcester.

When the drawing classes were facilitated at the Worcester Polytechnic Institute, pupils ranged both in age and gender. It may well be that free evening drawing schools existed to provide women with the opportunity for drawing education, which was excluded from them at the mechanical and architectural drawing classes of the evening school.

FREE EVENING DRAWING CLASSES FINDINGS

The participants of the evening drawing classes spanned age (from as young as five to adult age), gender, and profession. It is important to note that evening drawing students were instructed by teachers such as Jeanie Lee Southwick, a reoccurring figure in art education; her teaching curriculum was recorded as teaching “artistic” art lessons in the public schools and specifically not industrial drawing curriculum. By placing Southwick as an evening drawing school instructor, a teacher

who was not teaching industrial drawing classes, in the free evening drawing schools, it is likely that motivations for the free evening drawing schools were not directed towards industrial training. Recognizing Southwick's appointment, and taking into account the amount of clay modeling and free-hand drawing exhibited, it is clear participants in the in the were not learning how to design industrial equipment or how to draft mechanical designs.

The appearance of privatized mechanical drawing classes through factories, specifically the American and Steel Wire Co, and the division between the evening drawing classes and evening schools with mechanical drawing courses, also provide evidence that the free evening drawing schools were not targeting future industrial workers in Worcester, Massachusetts at the close of the 19th century. With the amount of working-class citizens from immigrant backgrounds and the changing landscape of factories in Worcester to include more assembly-line production, it is argued that art education motivations in the evening drawing classes were not intended to teach students industrial or mechanical drawing techniques. Looking at Jeanie Lee Southwick's curriculum strategies and her other art education obligations in Worcester, it can be said that evening drawing classes directed toward five to fifteen-year-olds and teachers in the public schools most likely had similar motivations in the development of taste, appreciation of beauty, and "artistic" engagement.

In the next two chapters, other art organizations and art education activities in Worcester are presented: The Public School Art League (Chapter 5) and *School Arts*

magazine (Chapter 6). These art education organizations were influenced by some of the instructors of these free evening drawing classes. Jeanie Lee Southwick was a secretary of The Public School Art League and Frank J. Darrah would be president of the League in 1900 and an advisor for the development of *School Arts*. Using these other organizations as a lens into motivation, this historical research study will argue that the free evening drawing classes, The Public School Art League, and *School Arts* were all organizations that were initiated and developed for the improvement of taste, recognition of beauty, and instilment of patience – rather than the instruction of industrial design in Worcester.

Chapter 5: The Public School Art League

The Public School Art League of Worcester, Massachusetts significantly influenced the purposes and direction of art education in Worcester's public schools. The Public School Art League contributed to the initial direction of *School Arts*, the art education magazine for teachers that began publication in Worcester in 1901. With this influencing hand, it is proposed that The Public School Art League of Worcester affected the state of art education in this community.

Originating in 1895 in Worcester, Massachusetts, The Public School Art League enacted a variety of initiatives. These activities included “tinting” (painting) schoolroom walls, schoolyard landscaping, a print portfolio loan program, and the placement of original works of art and replicas in public school classrooms. This chapter offers an in-depth view of The Public School Art League of Worcester, its founding members, its reflection of art education strategies in a transitioning industrial landscape, and its influence on the initiation and development of *School Arts*.

From 1880-1920 there was a dramatic rise in population and industrial wealth of Worcester.⁶ By 1920, over 20,000 workers were employed in factories alone. By the earliest time of this study, 1895, the Massachusetts Drawing Act of 1870 had been in place for a quarter-century and required drawing classes were accepted and a prevalent

⁶ Worcester exploded from a population of 58,291 in 1880 to 179,754 in 1920, a 208% increase. Worcester was known as the largest inland manufacturing city in the United States. In 1893, the *Columbian Tribute* reported that 144 industries and 978 establishments were in the city, employing 21,478 workers (Hultgreen, Salomonsson, & Morril, 2003, p.7).

part of the Worcester public school curriculum. The Drawing Act strongly supported the idea of developing more skilled industrial workers who were equipped in mechanical design and able to compete in a global market. The objective of the 1870 Drawing Act found conflict in Worcester at this time, however, as industrial draftsmen were not overly coveted in this particular community. Of greater value were industrial workers skilled in quick assembly line production and single task work. Mattresses made by the Shrewsbury Street Company, Crompton and Knowles Loom Company, C-D-B Biscuit Company, The Frank C. Smith Woolen Mill, The Washburn and Moen Plant, and The Corset Factory were only a few of the 144 industries active in Worcester during the period of this study (Hultgreen, Salomonsson, & Morril, 2003, pp. 7–128). These factories did not require an abundance of mechanical designers but instead sought skilled assembly-line workers. With this influx of industrial workers, the public schools experienced significant growth in students of the working class. For this reason, people in the community and education leaders in Worcester sought to use art education for the improvement of public taste rather than to promote the training of industrial workers.

The Public School Art League's art education approach was directed toward art appreciation, improvement of taste, and heighten notions of beauty (*Superintendent's Report*, 1896, p. 70). The significant rise in population, much of it through European immigration, brought about the primary need for industrial workers to engage in assembly line tasks. Art for public taste, promoted by The Public School Art League, became very important because of the expanding working class in Worcester at this time which the League believed threatened the level of taste in the community. The Public

School Art League did not encourage art-making, drawing instruction, or picture study curriculum. Their primary goals were to decorate schoolrooms and create fine places of beauty in which students could develop a heightened level of taste.

The organization and mission of The Public School Art League assisted the Worcester community in a variety of ways. The St. Wulstan Society endowed a substantial amount of money to The Public School Art League, as did individual members of The Public School Art League. The main source of donation, however, was not in monies given but occurred in the form of donated art works. League members were recorded as donating casts, replicas, prints, and original works (*Superintendent's Report*, 1896, p. 72). When the financial stability of the city grew and the wealthy elite members of the community had money to purchase authentic works of art, these individuals gave their replicas to The Public School Art League so these prosperous Worcester citizens would have space in their homes for newly acquired authentic art pieces. This seems reasonable to assert, because The Public School Art League's originators and members were men and women representing the affluent class of Worcester. Some of these individuals had strong ties with the local public schools, the church community, Worcester Polytechnic Institute, and various societal clubs, such as The Women's Society (*Report of the Worcester Schools*, 1898, p. 58).

The Public School Art League was formally created at a Worcester Public School Board meeting in the spring of 1895. According to city documents, superintendent reports, and mayoral addresses, the original and recorded purposes of The Public School Art League were to provide public school classrooms in Worcester with original works of

art and replications, and to tint the walls of classrooms with brighter colors. With these implementations, The Public School Art League members desired to increase students' appreciation of beauty, in hopes that it would positively influence the broader community of Worcester. In the *Superintendent's Report on the Public Schools* (1896), the first Public School Art League President Reverend Austin S. Garver and Secretary Jeanie Lea Southwick presented a *Report of Worcester Public School Art League*. The report outlined initial members, by-laws, money transaction records, works of art donated, and photographs of classrooms displaying artworks given by The Public School Art League donations (see Figures 1 & 2). Objectives 6 and 7 of the Public School Art League were presented in the report, but other objectives were not explicitly stated:

6. The object of the League shall be to cultivate in the people, through the influence of the Public School pupils, a desire for a finer life by creating among them a love for the beautiful, promoting and strengthening this love among the pupils by a more extended and artistic decoration in the school-rooms. Each member of the League shall endeavor to interest the School Board and public in the good that can be accomplished by more artistic surroundings in our school-rooms, and to raise money for the purchase of suitable objects for decoration. 7. The League shall consider the fitness of contributions from others and shall direct their use in decorating the rooms. (1896, p. 70)

The League was comprised of residents in the community of Worcester. Seven member seats were on the League reserved for club and society presidents, drawing supervisors, and librarians. As for members not associated with these specific positions, the report states, "The School Board later gave the League the privilege of adding six more persons to its membership, of which number four have been added" (1896, p. 69). This record speaks to the number of members but also confirms the role of the School

Board as a governing agent of The Public School Art League. The members initially appointed are as follows:

Representative of the School Board

Representative of the School Board

The President of the Worcester Art Society

The President of the Women's Club

The Librarian of the Worcester Public Library

The Superintendent of Schools

The Supervisor of Drawing

The First Assistant Supervisor of Drawing

Eight standing positions

Mrs. Edith Loring Getchell

Miss Frances M. Lincoln

Miss. Jeanie Lea Southwick

Mr. Lincoln N. Kinnicutt

Mr. Charles S. Hale

Mrs. Charles N. Lincoln

Six rotating community memberships

These members situated on the committee were from varied positions and organizations within the community. The backgrounds and public positions of these citizens in Worcester are crucial in understanding the motives that helped to create The Public School Art League. While the members' initial primary responsibilities were donating art and reproductions that would be dispersed into the public schools, raising money for the purchase of other objects for classroom display, and the tinting of school walls, the skills and interests of these board members influenced the adaptations and various activities The Public School Art League would later adopt. Reference to The Public School Art League is present in superintendent reports which also mention significant people on the School Board; however, it appears funding for this committee was not provided by the Worcester School Board. By looking at the specific activities and actions of members of The Public School Art League, it is proposed here that The Public School Art League was not only concerned with object placement and decoration in the schools but also with philanthropic strategies, archival approaches, and art education policy development.

INITIAL CONSTITUTES OF THE PUBLIC SCHOOL ART LEAGUE

What follows are brief biographical descriptions of the initial constituents of The Public School Art League, and a short discussion of the role each individual played as a member of the League. This information is presented to reveal the overlapping organizations represented by this body, appointments of people involved, and the

significant wealth and affluence of The Public School Art League originators in Worcester.

Reverend Austin S. Garver

Austin S. Garver suggested the initial idea of The Public School Art League and was the first President of this organization. In the inaugural year of The Public School Art League, Garver represented the School Board on this committee (*Superintendent's Report*, 1896, p. 69). He was a listed member of the committee in the *Superintendent's Report* for several years before being identified as a Special Member of the League (*Superintendent's Report*, 1902, p. 125). Reverend Garver was a Unitarian Minister in Worcester. Garver was also directly involved with the Worcester Polytechnic Institute and administration of the Worcester Art Museum. He was a member of the St. Wulstan Society, and as a member of this organization gave several lectures in Worcester concerning art history.

Frank J. Darrah

Frank J. Darrah was a public school drawing teacher in Worcester for both the evening drawing school and evening school (See Chapter 4). He taught alongside Miss Jeanie Lea Southwick, and eventually became the Supervisor of Drawing for Worcester. Darrah was a member of the committee for The Public School Art League (*Superintendent's Report*, 1896) and the Public School Art League President in 1900

(*Superintendent's Report*, 1902, p. 125). Darrah concentrated most of his efforts on successfully carrying out the League's tinting of the walls objective. Frank Darrah was also on the initial advisory board for *School Arts* that was published by Davis Press beginning in 1901.

Jeanie Lea Southwick

Miss Jeanie Lea Southwick was Secretary of The Public School Art League for a number of years, assuming this role when the League began. She represented the League on the committee for the *Superintendents Report* (1896). Jeanie Lea Southwick was also a drawing teaching in the Worcester Public Schools, working alongside Frank J. Darrah. She was a traveling teacher who instructed drawing in public grade schools during the day and sometimes taught drawing classes in the evenings. In a *1896 Report of the Worcester School*, her curriculum style was described as "artistic," and not driven by industrial training (p. 54).

Frances M. Lincoln

Miss Frances M. Lincoln was a founding community member of The Public School Art League. In 1895, Frances M. Lincoln provided fifty-one photographs, framed by The Public School Art League, for use by schools in Worcester. These images were placed in schools in May 1896 (*Superintendent's Report*, 1896, p. 70). In 1897, Lincoln provided additional unframed photographs for use in classrooms within the Worcester schools (*Report of the Worcester Schools*, 1898, p. 58). Frances M. Lincoln was the Vice-

President of The Public School Art League in 1901 (*Superintendent's Report*, 1902, p. 125).

Samuel S. Green

Samuel S. Green was Treasurer for The Public School Art League when it began, and a member of the St. Wulstan Society (*City Document No. 45*, 1891).

Lincoln N. Kinnicutt

Mr. Lincoln N. Kinnicutt was a founding community member of The Public School Art League, representing the community of Worcester. He donated four framed photographs to the League in 1897 for use in the schools (*Report of the Worcester Schools*, 1898, p. 58).

FURTHER DEVELOPMENTS OF THE PUBLIC SCHOOL ART LEAGUE

In 1897, The Public School Art League is noted under the “school section” of a *City Document*, which reads, “One hundred and seventy-five dollars raised by citizens in the Salisbury Street District, to be used by the Art League in decorating rooms at Salisbury Street School” (*City Document*, No. 52, 1898, p. 6). In this case, The Public School Art League functioned to assist only one particular district within the city, and worked to improve only the schools for which money was raised.

By 1898, The Public School Art League had existed four years. Jeanie Lea Southwick continued as the Secretary and reported in the *Annual Report of the Secretary of the Worcester Public School Art League* to the *Superintendent's Report of the Worcester Schools*. According to this *Annual Report*, The Public School Art League, continued to accept donations of art works and in this year held a public exhibition of works and objects, both directly donated or bought using monetary donations: “The exhibition, which was open daily for two weeks or more, attracted much attention, as it was the first of its kind ever held in Worcester, and it was visited by hundreds of children as well as by their parents and the community generally” (1898, p. 58). This new adaptation of the League occurred in 1898 when The Public School Art League’s finances began to run thin. When The League exhibited these donated works to the public schools, they required an admission fee of ten cents a visitor (p. 59). Also in 1898, The Worcester Art Museum was opened to the public. It may well be that The Public School Art League’s exhibition structure of donated works and the addition of an admission fee reflected the community’s new interest in and proximity to an emerging admission-based art institution.

Some of the other developments of The Public School Art League’s mission were inspired by donations of specific objects. In 1898 the League received six large portfolios of pictures and kept them in the Superintendent of School’s office. The prints were loaned temporarily to whichever school desired to exhibit these objects (1898, p. 58). It seems reasonable to believe that with so many Public School Art League members’ association with libraries, this idea of loaning portfolio pictures may have been inspired

by those members of the League, as it parallels a library's practice of book loaning. It may also reflect C.O. Thompson's initial dream and speculations for a traveling museum through WPI.

In the Mayor's Annual Report for the year 1900, The Public School Art League expressed a large interest in improving the outdoor spaces of schools as well as placing sculptural objects in schools and tinting the walls of classrooms. Public School Art League Secretary Jeanie Lea Southwick wrote, "It was suggested that if ivy were planted to grow over the walls and a few shrubs and trees were set out in each yard, it would make a decided difference in the effect of the buildings as a whole. The Public School Art League hopes that the coming year will find all schools interested in this outdoor improvement" (*City Document No. 55*, 1901, p. 93).

In 1911 the *American Art Annual* published information about The Public School Art League in the *School Arts* "society" pages. This is significant because the *American Art Annual* is a national magazine and includes activities from throughout the country, including New York, Missouri, Wisconsin, and Massachusetts. Activities of The Worcester Public School Art League are highlighted and described. According to the *American Art Annual*, The Public School Art League met once a month and was supported by The St. Wulstan Society. It is described as existing "to be used in furthering the cause of art in the schools." The League's interest in improving the outdoor spaces is present when the description states:

In order to arouse greater interest in improving the school yards, prizes of \$10 and \$5 were offered to the schools making the greatest improvement in the appearance of the yards for the year ending in June, 1909. The money received by the school

is to be used in school decoration. The rest of the money was used to improve school yards. (*American Art Annual*, 1911, p. 335)

Charles Nutt's *History of Worcester and Its People* was published in 1919. Nutt was the former editor and publisher of *The Worcester Spy*.⁷ *History of Worcester and Its People* is a seven-volume set that describes organizations, people, businesses, and happenings of Worcester from the years 1868 through 1918. Relevant to the research of The Public School Art League, the *History of Worcester* includes descriptions of the Worcester Art Society, The Public School Art League, St. Wulstan Society, Worcester Art Museum, The School of the Worcester Art Museum, and the Worcester Art Students Club. Nutt's descriptions list people involved in the organizations, and give insights regarding the individual motivations of these art education associations and institutions in Worcester. The descriptions also shed lights on the variety of art education happenings in the town at that time. Knowing when and why the variety of art related organizations were created reveals more clearly what role The Public School Art League played in Worcester at the beginning of the twentieth century.

Nutt describes The Public School Art League in Volume II of *History of Worcester and Its People*. It is likely Nutt drew his information about The Public School Art League from the *Superintendent's Report* of 1896, noting its origins from a meeting

⁷ *The Worcester Spy*, originally known as *The Massachusetts Spy*, was a newspaper founded in 1770 in Boston, Massachusetts by Isaiah Thomas, who would later found The American Antiquarian Society in Worcester in 1812. The newspaper was dedicated to supporting the Revolutionary cause against the British, and in the 19th century became a publication mainly for abolitionist sentiment. In 1775, Thomas removed the newspaper's presses to Worcester, Massachusetts, and in 1781 the title was changed to *Thomas's Massachusetts Spy*; *The Worcester Gazette* (1904, June 5, The Patriot Editor of The Worcester Spy, *The New York Times*).

of the Worcester School Board in March 1895. Nutt cites Reverend A.S. Garver as the creator of the organization and lists those appointed to the League, also noting that the first official meeting took place in the spring of 1895. Nutt offers, “The first official meeting of The League was held April, 9, 1895, through the courtesy of the Librarian, in his private room at the Public Library. The following officers were elected: Rev. A.S. Garver, pres; Frances M. Lincoln, vice-pres, Jeanie Lea Southwick, sec.; Samuel S. Green, treas.” (Nutt, 1919, p.776). Nutt states that the “clearly defined purpose” (p. 776) of The Public School Art League was to beautify the school rooms of Worcester and he describes the first years of The Public School Art League as only an advisory organization, due to lack of funds. After individuals in the community donated money and works of art, however, the League was able to garner a much greater influence within the community. Nutt’s community analysis of Worcester concludes in 1918, when he writes about the current state of The Public School Art League:

During the past few years the work has been greatly enlarged, because of the generous annual gift of \$500 from the St. Wulstan Society. With this sum each year added to the amount raised in many of the school by the pupils, by means of entertainments, candy sales, and class gifts, it has been possible to reach practically every school-room in the city, and the work has overflowed to the corridors and school yard, until many of them are hardly recognizable, so great has been the improvement. (Nutt, 1919, p. 778)

It is also important to recognize the purpose and activities of the St. Wulstan Society, because of this group’s influence on the community of Worcester. The St. Wulstan Society was initiated by J. Everts Greens in June 1890 (Nutt, 1919, p. 777). This organization had received a very substantial gift of \$35,000.00 after the death of Helen C.

Knowles. Membership to the St. Wulstan Society was limited to sixteen people at a time, and many members of the society overlapped in position with those involved in the Public School Art League. Original members who also had responsibilities in The Public School Art League were Samuel S. Green and Dr. G. Stanley Hall. In October 1890, the executor of the estate of Helen C. Knowles suggested that the society become trustees of the Helen C. Knowles Fund to promote literature, art, historical, and social sciences in Worcester. The society would also administer the *Helen C. Knowles Legacy for Promoting Art Education in Worcester* and “such other funds as may be acquired for the same and kindred objects” (Nutt, 1919, p. 777). A critical supporter throughout The Public School Art League’s beginnings, The St. Wulstan Society also supported the Art Museum, the Art Society, and “other art organizations” (Nutt, 1919 p. 777) within Worcester.

The Public School Art League was recognized widely throughout the city of Worcester. Looking carefully at the first edition of *School Arts*, it is evident that The Public School Art League influenced and affected the mission and objectives of this publication. Founding stakeholders of *School Arts* were James Hall, Supervisor of Drawing in Springfield, Massachusetts; and the first editor, Fred H. Daniels, a Supervisor of Drawing in Massachusetts, whose home was in Worcester. Daniels organized the company that administered *School Arts*, raised the capital for its production, and initiated the publication. Daniels chose Davis Press in Worcester as the site for publication. Charter members of *School Arts* included Frank Darrah, a drawing instructor in Worcester and charter member of the Public School Art League, and five other art

educators from across Massachusetts: Frederick Whitney, Salem; William J. Edwards, Malden; Nathaniel L. Berry; Walter Sargent, University of Chicago; Elizabeth Helen Perry, Bridgewater; and Annette J. Warner. It is useful to recognize that together, the owner, publisher, and a noteworthy drawing supervisor were all residents of Worcester (Bailey, 1920, pp. 5-9).

The mission of The Public School Art League is strikingly similar to the objectives of *School Arts*:

The Public School Art League objective number 6 states:

6. The object of the League shall be to cultivate in the people, through the influence of the Public School pupils, a desire for a finer life by creating among them a love for the beautiful, promoting and strengthening this love among the pupils by a more extended and artistic decoration in the school-rooms. (*Superintendent's Report*, 1896, p. 70)

School Arts initial objective is described here:

The Applied Arts Guild aims to promote by every legitimate means the progress of Sound Art Instruction and the development of Public Taste in all matters relating to the Applied Arts. It stands for beauty in American Life. (Daniels, 1901, unnumbered page)

In this similarity of objectives we begin to see the overlapping and parallel purposes that occurred between The Public School Art League and *School Arts* magazine. The first issue of *School Arts* ends with an interesting note about beauty and contemplation: "Spend a moment every day with your children in admiring some beautiful thing, – a bit of color, a cloud-shadow, a flower, a moth, a verse of a poem, a happy epithet, a rich chord of music, a sweet transition – whatsoever things are lovely,

think on these things” (1901, p. 34). These ideas echo in the language and thought of The Public School Art League.

At the turn of the century, the motivations for art education promoted by Worcester’s educators were directed toward meeting the vocational demands of citizens within this community. Assembly-line workers, rather than industrial workers were needed in Worcester. The desired skills of workers in this city were ones that would enable them to follow orders and complete simple tasks. Thus, they had little to do with a practical education in industrial drawing (Amburgy, 1990, p. 109). This new abundance of assembly line factory workers prompted the wealthy to develop ways for the community to provide education in public taste. As a city with some of the country’s largest loom, wire, and steel factories, the public schools of Worcester were bursting at the seams with the children of industrial workers. The Public School Art League desired to raise public taste during this period, filling the inside of schools with donated works of art and the outside with purposeful landscaping. As will be shown in the following chapter, *School Arts* was published as a call to teachers to explore nature, flowers, tasteful penmanship, and natural observation, which all coincide with The Public School Art League’s efforts in Worcester to improve public taste. With the rise in wealth from the factories and the rise of working class students in the schools, Worcester turned to art education as a strategy to increase public taste within the citizens of this city.



EXHIBIT OF PICTURES AND CASTS PURCHASED BY PUBLIC SCHOOL ART LEAGUE
FOR THE DECORATION OF SCHOOL BUILDINGS.

Figure 1. Exhibit of Pictures and Casts Purchased by Public School Art League for The Decoration of School Buildings. From the 1895 Report of Worcester Public School Art League in the Report of the Worcester Schools.



Figure 2. Millbury Street – Grade Nine – Decorated By The Public School Art League.
From the 1895 Report of Worcester Public School Art League in the Report
of the Worcester Schools.

Chapter 6: *School Arts*

At the turn of the century, several art education publications were created and produced in the United States. Art education publications at this time were driven by several factors. Decades before, the Massachusetts Drawing Act of 1870 had catapulted drawing education into the national conversation, and with the introduction of this legislatively-backed required drawing education a growing number of states throughout the northeast United States began to offer day and evening drawing classes. Consequently, educators were looking for drawing instructional manuals.

Thirty years later, the motivations for art education had shifted. Although some industrial motivations were still in use, art for the sake of beauty and picture study⁸ had come into play. Industrial training books of the 1870s and '80s included instructional activities based in copying, line-drawing, lettering, drawing machine parts, and imitating three-dimensional shapes. Art for the sake of beauty, which emerged in the late 19th century, included drawing exercises based in nature and the surrounding world outside the workplace.

School Arts was one of these art education resources initiated and developed in the early 1900s. It was designed to be a monthly publication to promote elementary school art instruction in the United States. Its first issue was published in September 1901 under the title *The Applied Arts Book, The Voice of The Applied Arts Guild Worcester*

⁸ Between 1840 and 1900, chromolithographers like Louis Prang of Boston published colorful reproductions of popular works of art. Lasting roughly from 1895 through the 1920s, picture study aimed to develop appreciation of fine art among school children by looking directly at reproductions (Stankiewicz, 1984, p. 86).

Massachusetts. In a *School Arts* article from September 1920, Henry Turner Bailey, a long-term editor of *School Arts* but in 1920 the State Agent for the Promotion of Industrial Drawing in Massachusetts, writes that he and James Hall, the Supervisor of Drawing in Springfield, Massachusetts developed the beginning concepts for this periodical with hopes that it would become a crucial piece of school teachers' art curriculum. Bailey also consulted Fred H. Daniels, the author of *The Art of Ornament*, in the first stages of the magazine's creation. Bailey wrote, "We [Bailey and Daniels] hoped that all copies of the magazine would be treasured by teachers and ultimately bound together as a book of reference. We decided therefore to call it 'The Applied Arts Book,' and to have it 'pocket size' that the bound volume might not be unwieldy" (Lemos, 1921, pp. 5-6).

In this article, charter members of *School Arts* magazine were cited:

- Frank Darrah, drawing teacher, Worcester
- Frederick Whitney of the Normal School, Salem, Massachusetts
- William J. Edwards, Supervisor of Drawing, Malden, Massachusetts
- Nathaniel L. Berry, Supervisor of Drawing
- Walter Sargent
- Elizabeth Helen Perry, Director of the Art Department, State Normal School, Bridgewater
- Annette J. Warner

A key player in the publication of *School Arts* was the printing company selected by editor Fred H. Daniels. Daniels lived in Worcester and knew Ronald Davis, president of

Davis Press in Worcester. In the 1920 *School Arts* article, Bailey also describes the growth and change of *School Arts* through the years. As editor for the journal in the years after World War I, Bailey recounts traveling around the nation studying school conditions, lecturing, and investigating art education conditions in co-operation with the Federal Bureau of Education. He also made three trips to Europe in connection with the International Congresses on Art Education. Bailey states, “Beginning as a periodical of local interest, it developed gradually during these years into the periodical of today [1920]” (Lemos, 1921, p. 8). Bailey uses the term “local interest” to describe the magazine’s original content. It can be said that the initial issues of *School Arts* represented, specifically, the city of Worcester’s art education purposes, practices, and instructional strategies.

Frank Darrah was a drawing teacher in Worcester. He was consulted when James Hall and Henry Turner Bailey were designing the curriculum of *School Arts*. Darrah was a teacher with many responsibilities; he taught in the public schools during the day and also taught evening drawing classes. One of his co-teachers was Jeannie Lee Southwick, Secretary of the Public School Art League. With Darrah’s significant involvement in Worcester’s art education community, and his close working relationship with Southwick, it is seen that the three Worcester art education offerings researched here – evening drawing classes, the Public School Art League, and *School Arts* magazine had many Worcester community members in common. These realizations and Bailey’s words from his 1920s article, support the view that *School Arts* magazine was a representation of Worcester art education activities at the turn of the 19th century.

SCHOOL ARTS: VOLUME I, ISSUE I

The cover page of the initial issue of *School Arts* describes the content as *September Outline, The Making of Good Letters, Drawing Fall Flowers, Nature Drawing and Composition, and The Craftsman's Notebook*. On the inside page, two quotes are provided “for the blackboard:” Wordsworth’s “come forth into the light of things, let nature be your teacher” and Plato, “The true order of going is to use the beauties of the earth as steps along which to mount upward for the sake of that other beauty” (Daniels, 1901, unnumbered page). Nature and beauty are the main focuses of this initial issue, and through three main articles different lessons on those themes are presented to educators.

The first issue of *School Arts* can essentially be segmented into three articles. These were written by teachers in the Applied Arts Guild⁹, specifically contributors by the pen names Jacques, Kent, and Pliny. No information is supplied about who these instructors were and further research about these writers was unsuccessful in learning of their identities or locating other reference to these names.

An Approved Outline for September Work in All Grades

In the initial issue of the *School Arts* magazine, Jacques described “An Approved Outline for September Work in All Grades.” This article outlines drawing lessons to be taught at the primary, intermediate, and grammar school levels. This article focused on

⁹ A company of a supervisor and of teachers of drawing focusing on allied topics in the Public Schools of America.

drawing natural plants. Educators were instructed to have students draw outdoor plants from sight and memory. They were to include specific principles in their work that include “selection, harmony, rhythm, and balance” (pp. 5-8). By the end of their seventh year, students were supposed to be able to draw plants from memory and to apply additional principles in terms of harmony, rhythm, and balance. They were to be able to see “Nature’s use of straight lines for strength and curved lines for beauty” (p. 4).

Jacques also included a lettering section defending the lesson when he writes, “Learning to letter well should be a part of the drawing course, for to do the useful thing so well that it is beautiful is the spirit of true art” (p. 4). Jacques continues with extreme detail while explaining techniques in lettering, with the following statements:

“It is best for students to aim for exactness.”

“For the beginner is it best to take no liberties, except modifying the height or width or the letters or changing their width of line.”

“Good results in lettering can come only after repeated practice, and practice that follows careful observation of the copy” (p. 5).

Jacques’ article is useful to study. It contains two instructional strategies at play with his art education directions. The author combines art education for the means of observing beauty in nature and then addresses lettering with exact skill and precise measurement.

Drawing Fall Flowers

In the second article in the initial issue of *School Arts*, Kent also presents theories of drawing from natural plants (pp.12-16). Kent also applies principles, such as movement, form, color, and details. Kent's approach is less precise and more adaptable for teachers regarding which plants to offer the students to draw:

If the subject is grass and the grade low and the aim is movement of growth, the colored crayon and manila drawing paper will be chosen because a single stroke may be made to express a stem or a leaf, and the color pleases children. If the subject is goldenrod and the grade is high and the aim ensemble –watercolor and cream white paper of good quality may well be chosen as the medium. (Daniels, 1901, p. 13)

Kent explains adaptation for upper and lower grades:

In the lower grades we will draw the plant as it grows in nature from the growing point upward in order, stem, leaves, bud, flowers—making each stroke mean as much as possible.

In the upper grades we will suggest that order of growth with one or two delicate pencil lines, or we will merely think it, and then draw as seems most convenient. (Daniels, 1901, p. 15)

Nature Drawing and Composition

The writing by Guild-Craftsman Pliny is the third piece in the initial issue of *School Arts* magazine (pp.18-32). Pliny spends a significant part of his article addressing “selection.” He refers to nature drawing in the classroom as an extremely common practice and criticizes the norm, writing that, “The results on paper will be so many maps of the vanquished plants, drawings without the life, vitality, grace, and charm of the living thing” (Daniels, 1901, pp. 20-21). This attention to movement and nature is an interesting comparison to the previous article by Jacques, but both writers express a high instructional regard for student’s expression of beauty.

SCHOOL ARTS: VOLUME I, ISSUE I FINDINGS

Looking closely at the initial issue of *School Arts* magazine is a crucial act for this study. It represents art education motivations of its creators, publishers, writers, and contributors. At least one of each resided in Worcester the time: initial Editor Fred Daniels, Publisher Ronald Davis, Worcester art educator Frank J. Darrah, and members of the Applied Arts Guild. Presented in the three articles of *School Arts* magazine are themes of nature and balanced composition, but also lessons in looking closely at nature and the recognition of beauty. These themes are strikingly similar to those of The Public School Art League, and continue to support the argument presented that art education motivations in Worcester at this time were to instill patience, an appreciation of beauty, and improvement in taste. Considering the large population of working-class citizens in

Worcester and the amount of assembly-line factories where they were working, art education motivations in Worcester, Massachusetts were driven to instill notions of patience, improvement of taste, and a higher recognition of beauty to supplement workers' backgrounds and to help them fulfill their occupations.

Chapter 7: Conclusion

This study aimed to address the question: What can three art education initiatives: (a) evening drawing classes (b) The Public School Art League (c) the publication and first issue of *School Arts* magazine--reveal about the motivations and purposes of art education in the city of Worcester, Massachusetts at the turn of the 19th century? The time frame addressed in this study was generally from the founding year of The Public School Art League (1895) through the initial publication year of *School Arts* magazine, (1901).

Undertaking an historical investigation, this study used rhetorical evidence of art education offerings in Worcester, Massachusetts at the turn of the 19th century as evidence found in contemporary writings of art education history and in literature devoted to the methodology of historical research. Archival documents included state and city school board reports, school committee proceedings, governor's message reports, labor bulletins, course schedules, memoirs, and the first issue of *School Arts* magazine. A variety of strategies were used to locate these documents. The holdings of the Perry–Castañeda Library and the Fine Arts Library at The University of Texas at Austin were exceptional resources, especially their entire bound volumes of *School Arts* magazine from 1901 to the present. Also utilized were digitized documents available through the Internet, specifically through Google Books. I traveled to Worcester, Massachusetts in November 2010 for archival research, and was able to see primary and secondary sources

from three archives in the city: the Local History Section of the main branch public library, WPI archives & special collections, and the library of the Historical Society of Worcester.

This study investigated Worcester's art education programs in the years before and after the turn of the nineteenth century, and brought to light the strong presence of art education initiatives, and proposed motivations for those organizations and publications. At the turn of the nineteenth century, art education in Worcester, Massachusetts was responsive to the economic climate of the city. A booming city of industrial factories operated by immigrant workers. In this setting, art education was consequently being used for enhancing patience, changing notions of beauty, and improving public taste for social uplift. Worcester was a town bursting at the seams with industry and its consequent workforce. Factories, mills, and manufacturing plants required workers skilled in assembly line production and these factories required an abundance of laborers, not designers or draftsmen. Beginning in 1870, evening drawing classes had been held in Worcester after the school and workday was complete. Originally designed to create designers and draftsmen to compete in the global industrial market, the evening drawing classes had expanded and shifted during the time focused on in this study. At the close of the 19th century, evening drawing classes were offered to children as young as five and customized for professional development opportunities for public school teachers.

During this time period, there is record of the American Wire and Steel Company offering privatized drawing courses for industrial workers (see Chapter 4). This

privatization of industrial drawing illustrates a growing division in types of drawing instruction. Considering this and the curriculum styles of evening drawing instructors Jeannie Lea Southwick and Frank J. Darrah, it can be said that the free evening drawing classes were not facilitating courses on industrial drawing per se, but most likely offering drawing courses motivated by an expanded use of art focus beyond drawing, an emphasis on beauty and nature, and curricular lessons directed toward more artistic involvement, rather than industrial drawing.

Also investigated in this study was The Public School Art League in Worcester. The League's art education approach was directed to the improvement of taste, and heightening notions of beauty. A clear address of purpose was presented in 1896, following the League's creation in 1895:

6. The object of the League shall be to cultivate in the people, through the influence of the Public School pupils, a desire for a finer life by creating among them a love for the beautiful, promoting and strengthening this love among the pupils by a more extended and artistic decoration in the school-rooms. (*Superintendent's Report*, 1896, p. 70)

This objective of instilling a desire for the "finer life" runs parallel to the expanding working class in Worcester at this time. The Public School Art League did not encourage art-making, drawing instruction, or picture study curriculum. The League's primary goal was to decorate schoolrooms and the surrounding environment, thus creating a love for the beautiful and heightening students' levels of taste. This study argues that this motivation was inspired by the economic climate of the city, and reflects

the League's desire to uplift the immigrant community with the League's perception of beauty and taste.

Another example in which Worcester was using art education as a means for the improvement of taste and heightened appreciation of beauty, was the development of *School Arts* magazine. The first issue of *School Arts* was divided into three articles centered on observing the natural world outside the classroom, compositional arrangement, and the recognition of beauty. Written by members of The Applied Arts Guild of Worcester, the heightened level of taste was also one of *School Arts* main objectives:

The Applied Arts Guild aims to promote by every legitimate means the progress of Sound Art Instruction and the development of Public Taste in all matters relating to the Applied Arts. It stands for beauty in American Life. (Daniels, 1901, unnumbered page)

At the turn of the 19th century, three art education initiatives in Worcester examined here were all designed to, in some way, promote in the community a heightened awareness of beauty and improvement of taste and patience. These motivations in art education were not the only purposes for art education during this time period in the United States (Kern, 1985), but reflect the specific economic situation of Worcester. Because of the large number of industrial workers with immigrant backgrounds in Worcester, the growing division of mechanical drawing courses and the changing roles of factory workers from industrial designers to assembly line workers, art educators responded with what they believed to be most appropriate for the citizens art education activities in Worcester responded in ways they sought appropriate. The

overlapping community members in all three arts activities and organization, Rev. Austin S. Garver, Jeanie Lea Southwick, and especially Frank J. Darrah, revealed that the motivations of these individuals were also similar to one another. This interconnectedness created a united front for art education activities meant to improve public taste, patience, and a heightened awareness of beauty.

SUGGESTIONS FOR FUTURE RESEARCH

The purpose of this study was to explore the purposes of three active entities within the art education scope of Worcester, Massachusetts in the 19th and early 20th centuries. While undertaking this study, other potential related studies emerged. The following is a discussion of some further potential historical investigation that could be conducted, which were generated from this research.

Japanese Influences on Art Education Activities in Worcester

It is suitable to mention here that new Japanese artistic themes had begun cropping up in Western art during the timeframe featured in this study. Some researchers (Hosley, 1990, Meech & Weisberg, 1990, Wichman, 1981) suggest that this new appropriation of Japanese elements in Western art was direct response to the opening of Japan to international trade in 1854; appropriations of flowers, bugs, meditative scenes, diagonal perspectives, and cropped compositions were incorporated more and more by European and American artists after the mid 19th century. Artists such as Mary Cassatt, James Whistler, and Paul Gauguin are prime examples of Western artists taking cues

from Japanese wood block prints, ceramics, fans, kimonos, and other Japanese objects. This is evidenced in works such as *Woman Bathing*, 1891 by Mary Cassatt; *Still Life with Onions, Beetroots and a Japanese Print*, 1889, by Paul Gauguin; and *La Princesse du Pays del la Porcelaine*, 1863-1864, by James McNeill Whistler. These works of art are clear examples of the Japanese aesthetics influence (Weisberg, 2011, pp.17-75). Taking into consideration the first issue of *School Arts* and the mention of a Japanese print (p.32), Japanese signature styles (p.31), and use of Japanese vertical orientation (pp.31-32), alongside art education goals for the development of public taste and beauty, it could be useful to explore the degree to which Japanese influence also directly influenced motivations in art education in Worcester at this time.

One of the most direct examples of possible Japanese influence was found in the first issue of *School Arts*. The issue included a reproduction of a Japanese woodblock print, described as “From the Japanese.” Instructions for this image read:

Look at the Japanese print, Fig. 13; in the lower right part you will find the artist’s signature. He carefully considered the balance of his composition, and if the forces seem too strong on either side, or the top or bottom, he places his signature on the opposite side as a counteracting agent. A Japanese signature is placed in a small oblong or circle, corresponding in general shape to the unoccupied portion inside the frame, which is to hold it. (pp. 31-32).

This Japanese print example is the only work of art reproduced in this issue of the magazine, and is used to demonstrate balance and composition. Also in this initial issue of *School Arts* magazine plants were used as inspiration in each of the three lessons, and vertical compositions were suggested, both in keeping with Japanese aesthetic principles of beauty.

In the third article of the first issue of *School Arts*, author Kent spends space addresses methods for determining the shape and sizes of frames for finished works and the placing and color of signed initials. Interestingly, Pliny also refers to Japanese design when addressing signatures:

A Japanese signature is placed in a small oblong or circle, corresponding in general shape to the unoccupied portion inside the frame which to hold it. They are a part of, yet quite separate, from the drawing. (pp. 31-21)

In 1899 The Public School Art League reported, “money raised by teachers and pupils of Elizabeth Street School, to be used in purchasing one cast, and Japanese pottery” (City Document, No. 54, 1900, p. 11).

These examples of Japanese inspired art lessons, activities, and themes happen in line with major global trends of cultural exchange. Beginning in 1854, Japan and the United States began trade agreements, which launched Japan’s embrace of Westernization, but more relevant to this future study, the opening of foreign trade with the States (Hosley, 1990, p. 16). The International Exhibition of Arts, Manufacturers, and Products of the Soil and Mines in 1876 (more commonly known as the Centennial Exhibition) “presaged a twenty-year national pre-occupation with Japanese art, which crested during the 1880’s when American industry, art, and popular culture lined up behind a movement the Victorians dubbed ‘The Japanese Craze’ (Hosley, 1990, p. 16). The more widely known term “Japonisme” was coined in 1872 by the French collector and art critic Philippe Burty, to define the taste for things Japanese (Meech & Weisberg, 1990, p. 7).

In *A History of Art Education*, art education historian Arthur Efland (1990) alludes to this Japanese influence when describing the art curriculum book *Composition*, by Arthur Wesley Dow. In his book, Dow laid out three basic elements of design: line, notan (light and dark), and color (Efland, 1990, p. 178). Notan was a Japanese term, defined by Efland as “the harmony resulting from the combination of dark and light spaces in buildings, pictures or nature.” Art education historian Foster Wygant (1983) also suggests the Japanese influence in American art education, citing the Japanese exhibitions of the World’s Fair in Paris in 1867 and 1878 and the Centennial Exhibition in 1876 (p. 104).

With these instances in mind, further research into the Japanese influence upon art education activities in Worcester at the close of the 19th century should be considered. A historical study is suggested to analyze how these instances of Japanese influence could have been inspired by the political landscape of the time, and the artistic trends that followed the major changes in cross-cultural trade and exchange from the 1850s through the turn of the century.

Other Art Education and Arts Organizations of Worcester

Further historical research could also be used to investigate other art education and arts organizations in Worcester. The Worcester Art Society, Art Students Club, The Worcester Art Museum, Art Museum School, and the series of art history lectures of the St. Wulstan Society are only a few examples of other activities happening in Worcester at the timeframe concentrated on in this study. In the 1910-1911 issue of *American Art*

Annual, a few of Worcester's art activities are given. A listing for a course of lectures facilitated by the Worcester Art Society reads:

Worcester Art Society.
Art Museum, Worcester, Mass.
Rev. Austin S. Garver, President.
Frederick S. Pratt, Frank J. Darrah, Vice Presidents.
Zelotes W. Coombs, Clerk and Treasurer, 32 Richards Street.

The Society has been in existence over thirty years. The annual meeting is held in March or April; there are 120 members. Its activities are now confined to giving a course of lectures at the Museum, to which admission is free. Among the speakers were the following; Rufus B. Richardson, J.B. Carrington, George Santayana, C.H.Caffin, Henry Turner Bailey, H.H. Clark, Philip Gentner and May Morris. (Levy, 1911, p. 273)

It is shown here that Rev. Austin S. Garver was an influential figure in the St. Wulstan Society and spearheaded The Public School Art League (see Chapter 5). Frank Darrah was an advisor in the development of the initial *School Arts* magazine and one of the leading art educators involved in the day and evening drawing classes (see Chapters 4 and 6). Looking further into the listing, one finds that Henry Turner Bailey was a speaker for this lecture course. Bailey was a founder of *School Arts* (see Chapter 6), and second editor of the magazine. The interconnectedness of these art educators through the Worcester Art Society is worth further investigation, as is this individual event listed in the *American Art Annual*.

Frank J. Darrah

Frank J. Darrah emerged in this study as a key figure in the close of the 19th century art education landscape of Worcester, Massachusetts. Darrah was involved in the development of the initial *School Arts* magazine (see Chapter 6), facilitated day and

evening drawing classes in the public schools, and from 1910-11, was one of the Worcester Art Society Vice Presidents (Levy, 1911, p. 293). He was a committee member for the tinting of walls for The Public School Art League (*Superintendent's Report*, 1896) and The Public School Art League President in 1900 (*Superintendent's Report*, 1902, p. 125).

More biographical research into Frank J. Darrah could expand the understanding of art education motivations in Worcester and also honor the efforts of Frank J. Darrah as an active and important figure in the turn of the 19th century art education, someone who until now has been overlooked within art education historical study.

A Longitudinal Look at the Economic Climate of Worcester

In the decades following this study of Worcester, the city continued to expand with industrial factories and working class people. After the 1930s, the population of Worcester would never increase more than 5% in one decade. A longitudinal look at Worcester with a broader time scope could reveal what happened after these population booms, and what The Public School Art League and evening drawing classes looked like after 1905. It would be valuable to see if their art education motivations and activities changed over time, as the population leveled out and if The Public School Art League and evening drawing classes reflected the changes and adaptations of industry.

THE IMPORTANCE OF HISTORICAL RESEARCH IN ART EDUCATION

The craft of doing historical research is vital for the field of art

education. Historical investigation helps to situate us in time and place, and the more voices we have in conversations about history, the more perspectives we have on the past. Williams (2003) states, “history is an argument without end... the controversies are never really over” (p. xiv). Williams also advocates for “historical revision.” He praises researchers who take conventional wisdom and already written history, but modify it with new interpretations or new evidence. It is important for us as researchers to investigate the past with our lenses of today, so that researchers in the future can recognize our points of view today and continue to be part of the conversation.

This study into the motivations and directions of art education in the city of Worcester, Massachusetts in the late 19th and early 20th centuries reveals a city actively involved in many facets of art education. By investigating one formal art education activity (evening drawing classes), one professional art education organization (The Public School Art League), and one well-recognized art education publication (School Arts magazine), all at work simultaneously in Worcester during the late 19th and early 20th centuries, this study explored why this community was so highly engaged in art education, what forms this engagement took, and why this may have been so. The outcomes of such historical study draw historical conclusions, but responsively ignite further questions as well. This is the dualistic nature of historical study, enabling us on one hand to gain a greater understanding of a time gone by, while at the same time ushering in more and greater complexities and questions to explore about the past.

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